NoiseFour.

+

NoiseLab.
CultureLife.
RealityArchive.

=

ATTIK

A catalogue record for this book is available from the British Library.

Copyright HBI, an imprint of HarperCollins Publishers and ATTIK.

All rights reserved.

No part of this book may be used or reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without permission in writing from the copyright owners, except by a reviewer who may quote brief passages in a review.

Printed in China.

NoiseFour.

First published in 2001
by HBI, an imprint of
HarperCollins Publishers
10 East 53rd Street
New York, NY 10022-5299
ISBN 0-06-621357-6

Distributed throughout the
world excepting England
and the United States by
HarperCollins International
10 East 53rd Street
New York, NY 10022-5299
F. +1 212 207 7654

First published in the
United States by
Gingko Press Inc.
5768 Paradise Drive
Suite J, Corte Madera
CA 94925, USA
W. www.gingkopress.com
ISBN 1-58423-094-0

First published in the UK by
Laurence King Publishing,
an imprint of Calmann + King Ltd.
71 Great Russell Street
London WC1B 3BP,
United Kingdom
T. +44 (0)20 7430 8850
F. +44 (0)20 7430 8880
E. enquiries@calmann-king.co.uk
W. www.laurence-king.com
ISBN 1 85669 276 0

RealityArchive.

WORK SAMPLES
CLIENT APPLICATION

390, 396, 402, 406, 412, 416, 420, 422, 424, 428, 430, 432, 436, 440, 446

CultureLife.

BEHIND THE SCENES
OUR PERSONALITY

490, 492, 494

NoiseLab.

EXPERIMENTAL PROJECTS

42, 50, 54, 78, 92, 104, 114, 122, 140, 162, 168, 176, 184, 206, 220, 226, 236, 238, 240, 242, 248, 254, 272, 280, 290, 294, 306, 308, 318, 324, 334, 336, 340, 346, 356, 362, 382

SUB_DIRECTORIES.

Please flip to any listed page to explore a section.

To enjoy the on-line sub_directory of this book please visit:

www.ATTIK.com

NoiseFour.

Passion.

Creativity.

Vision.

ATTIK. space.

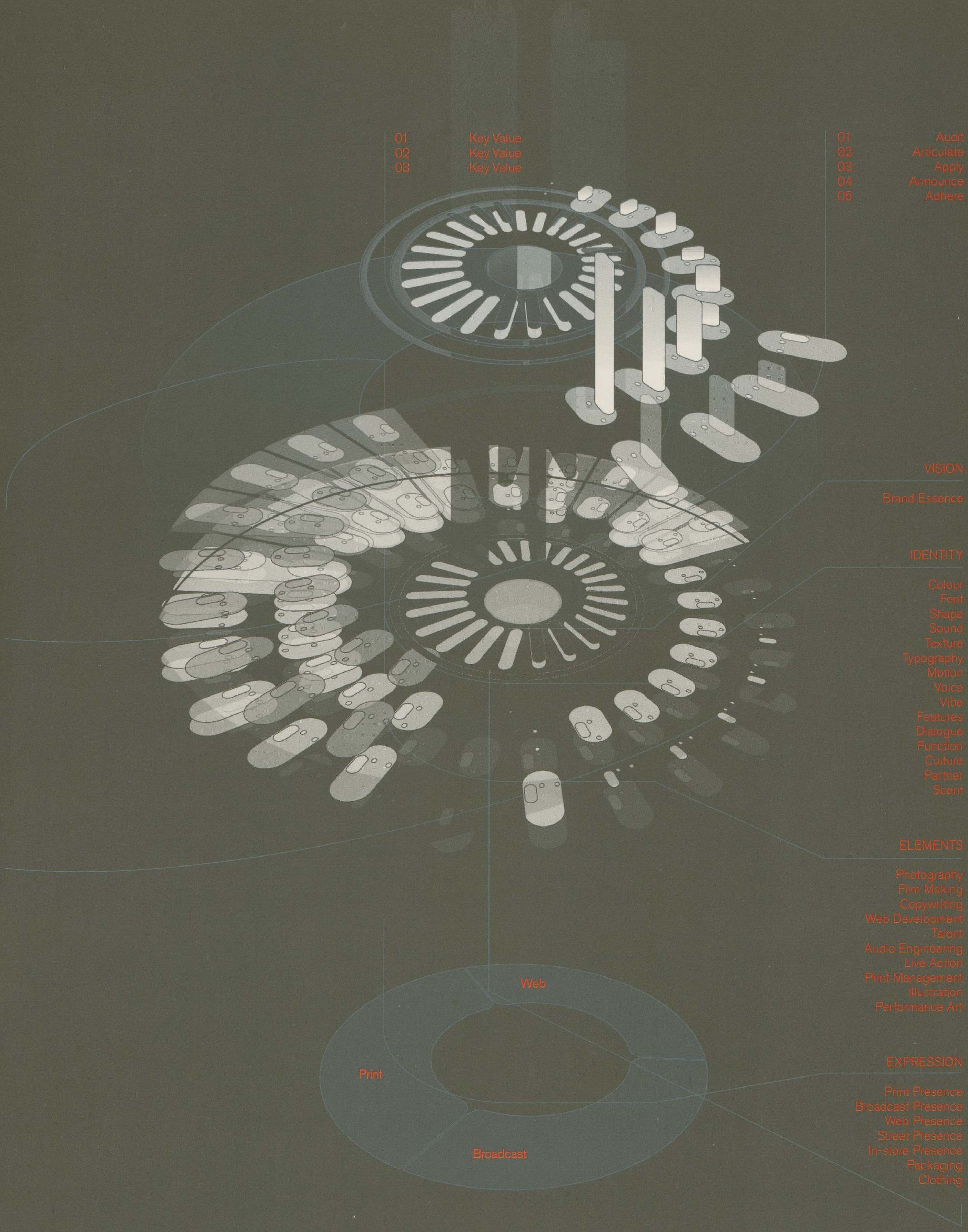
We occupy a space of our own.

A communications company cut with energy and attitude unlike anything you have ever experienced.

We are absolutely passionate about creativity.

We fluidly navigate brands through all media in a style that disrupts convention. We conceptualise corporate brand strategy, design and produce it for virtually every medium.

To achieve this, we take on the role of advisor, partner, challenger and brand guardian.


01 Key Value
02 Key Value
03 Key Value
01 Audit
02 Articulate
03 Apply
04 Announce
05 Adhere
VISION
Brand Essence
IDENTITY
Colour
Font
Shape
Sound
Texture
Typography
Motion
Voice
Vibe
Features
Dialogue
Function
Culture
Partner
Scent
ELEMENTS
Photography
Film Making
Copywriting
Web Development
Talent
Audio Engineering
Live Action
Print Management
Illustration
Performance Art
EXPRESSION
Print Presence
Broadcast Presence
Web Presence
Street Presence
In-store Presence
Packaging
Clothing
Web
Print
Broadcast

Our creativity for client brands emerges through an ongoing process that's custom-tailored to each challenge:

Audit.
We carefully investigate modes of experience and intuition to gain consensus on current brand situations including the legacy, perception, objectives, differentiation and case study.

Articulate.
The unique, compelling insight that drives and unites all aspects of brand expression, both rational and emotional. This is then dissected in monadic fashion to build a sort of sensory language. The creative rationale.

Apply.
We integrate the sensory language as a creative recommendation for brand launch/repositioning, product development, marketing communications, environmental experience, and sales strategy, delivered at strength across all forms of media.

Announce.
Hands-on implementation and production supervision for final art, design specifications, prototypes, and installation ensure sound delivery of concept to tangible reality.

Adhere.
Comprehensive brand guidelines and ongoing awareness tracking help to maintain brand integrity. The brand is now fortified from the variable affects of the market, yet poised to evolve fluidly over time.

Noise. exists.

Noise. exists as an all-encompassing idea.

Noise. filters our thoughts and inspirations simultaneously through each individual, to create a single, holistic experience.

Noise. is our process, direction and experimentation, our creative journey – our creativity and passion. A position. Now and the future. Noise. grows and flourishes.

A statement forming our directional map. An intensity that is expressed through and within our team. Transcending our existing creative boundaries to gain a new perspective.

NoiseFour. creative studies.

Five Studios. One vision. Synergy.

An exercise to develop and expand our creative process.

Noise. offers us the opportunity to develop, test and explore new modes, sensibilities and experiences outside the commercial environment. A chance to show how we think. How we create.

Noise. is the space in which we experiment, finding expression and development as individuals within a collective.

Noise. increases our diversity, creating new avenues for us to explore. Without the limitations or practical parameters of the commercial world we are free to harness ideas and concepts that might falter in the traditional design process. Noise. is the most personal and honest representation of our creative talents. Where we open ourselves up to questions. Where we are not afraid to try and fail because the results always stretch us. The same avenues of exploration we reveal during a Noise. project are distilled and, in time, fused into our existing process.

The key to the future of multi-disciplinary collaboration lies in the insularity of businesses today.

No matter how hard good people resist, company cultures, even industry cultures, eventually produce a kind of 'Group Think' – an absence of really new thinking in groups that share the same experiences, attitudes and values. The result is an unfortunate insularity. The focus narrows to a circle of products and competitors. The universe of possibilities contracts to the familiar and that makes innovation difficult.

Actually, most of us probably don't need more expertise in our specialization. What we need is a regular dose of fresh perspectives. The kind of perspectives that can only come from a circle of collaborators from outside the tent who bring a new mix of experiences, viewpoints, insights and disciplines to bear on an assignment.

That is the function of multi-disciplinary collaboration, the expansion of visions and alternatives, and it is something ATTIK does very well. They bring a special perspective to a project and the talent to translate that perspective into action. They are excellent at helping to uncover non-obvious approaches and solutions. They are innovative.

What's more, they are fun to work with.

And in my mind, that is as good a recipe as there is for an effective collaboration.

J Mays.
Vice President Design. The Ford Motor Company.

Simon Needham.
Founder.
Group Creative Director.

James Sommerville.
Founder.
Group Creative Director.

William Travis.
US President.
Group Sales Director.

Simon Dixon.
Group Creative Director.
Creative Director. NoiseFour.

Jim Moran.
Managing Director New York.
Group Executive Producer.

Aporva Baxi.
US Creative Director.
Creative Director. NoiseFour.

Dave Taylor.
Managing Director Australia.
Group Production Director.

Phil Dean.
Managing Director Huddersfield.

ATTIK. human.

As a team we felt the weight of past achievements and our history may hold us back. How could we avoid treading old or existing ground? What should we leave behind? What should we bring with us? Is our past relevant to us now? How do we take an existing process, break down its components and reconstitute it to inspire us in new directions?

Making our creative experience tangible is our greatest challenge. Exposing and expressing the way we think and create.

NoiseFour. is a snapshot that marks our progress to date.

N4
ExistingDocument.Global.

NoiseFour. hierarchy.

BRAND AND NOISE STRUCTURE.
NAVIGATION OF IDEAS_THOUGHTS AND EXPRESSIONS.

BRAND> ATTIK

SUB_DIRECTORY>

NoiseLab.

EXPERIMENTAL PROJECTS

SUB_DIRECTORY>

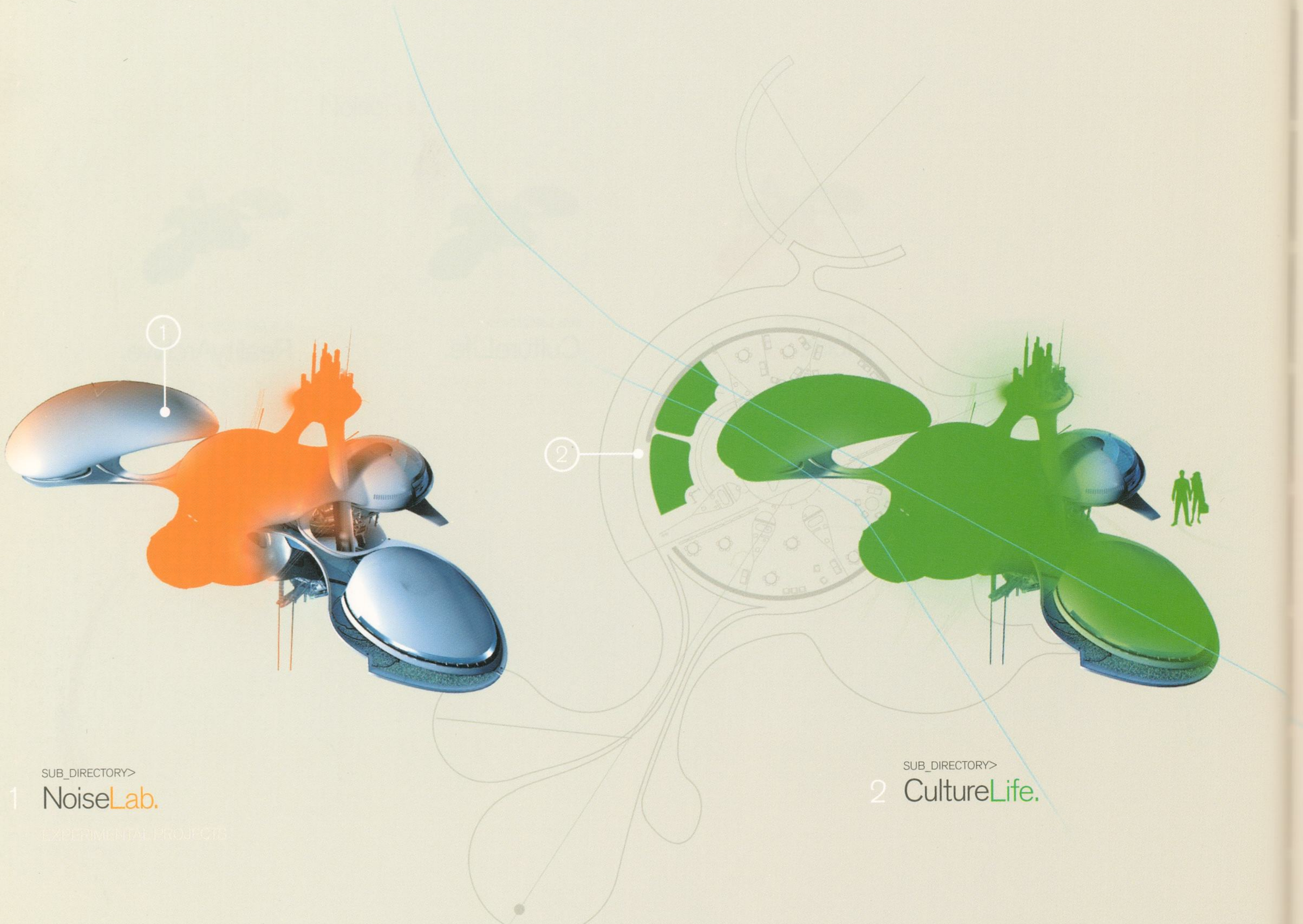
CultureLife.

BEHIND THE SCENES
OUR PERSONALITY

SUB_DIRECTORY>

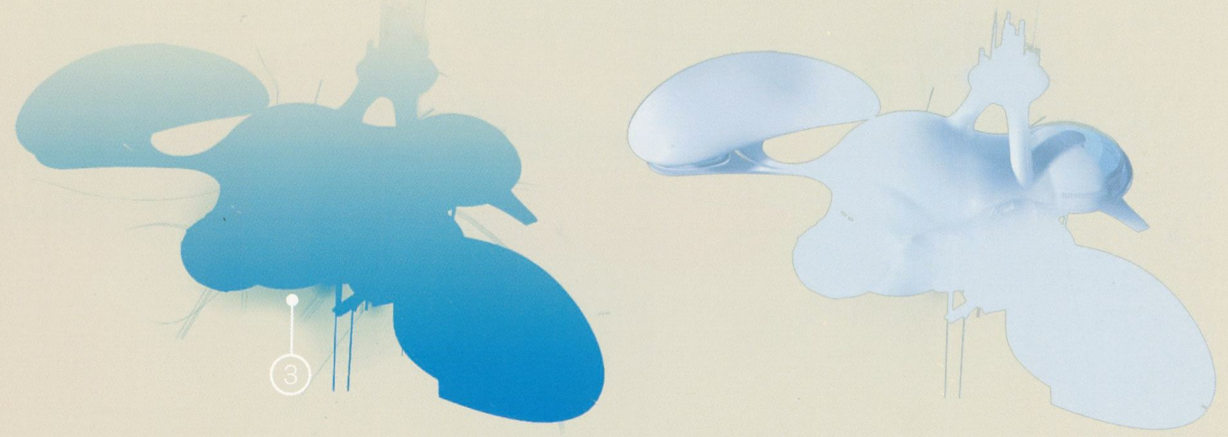
RealityArchive.

WORK SAMPLES
CLIENT APPLICATION



SUB_DIRECTORY>
1 NoiseLab.

SUB_DIRECTORY>
2 CultureLife.



SUB_DIRECTORY>
3 RealityArchive.

NoiseLab.

NoiseLab is where we defy convention. It is the conceptual home for all experimental creativity – and process – within the Noise sphere.

SUB_DIRECTORY>

1 NoiseLab.

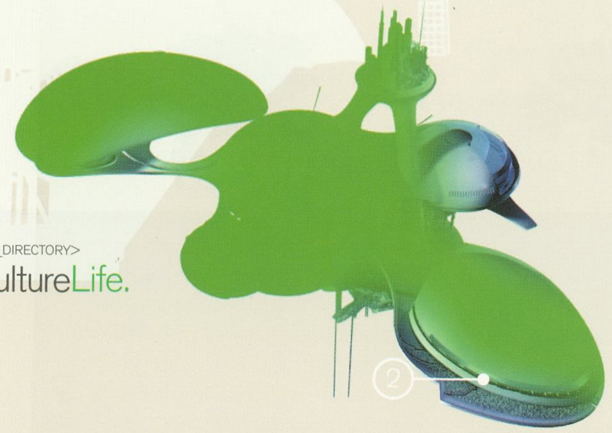
CreativeFreedom.

CultureLife.

Our culture and drive is our lifeblood – across all forms of creativity. It is an intrinsic part of ATTIK process as well as a vital route to individual freedom and collective expression.

SUB_DIRECTORY>

2 CultureLife.



Breathe alone. Exhale together.

N4

OurHome.Global.

N4

Global.

RealityArchive.

The commercial application of thoughts, ideas and process explored through Noise. It provides an insight into output across all disciplines.

ArchiveRetrieval. AlphaVersion.

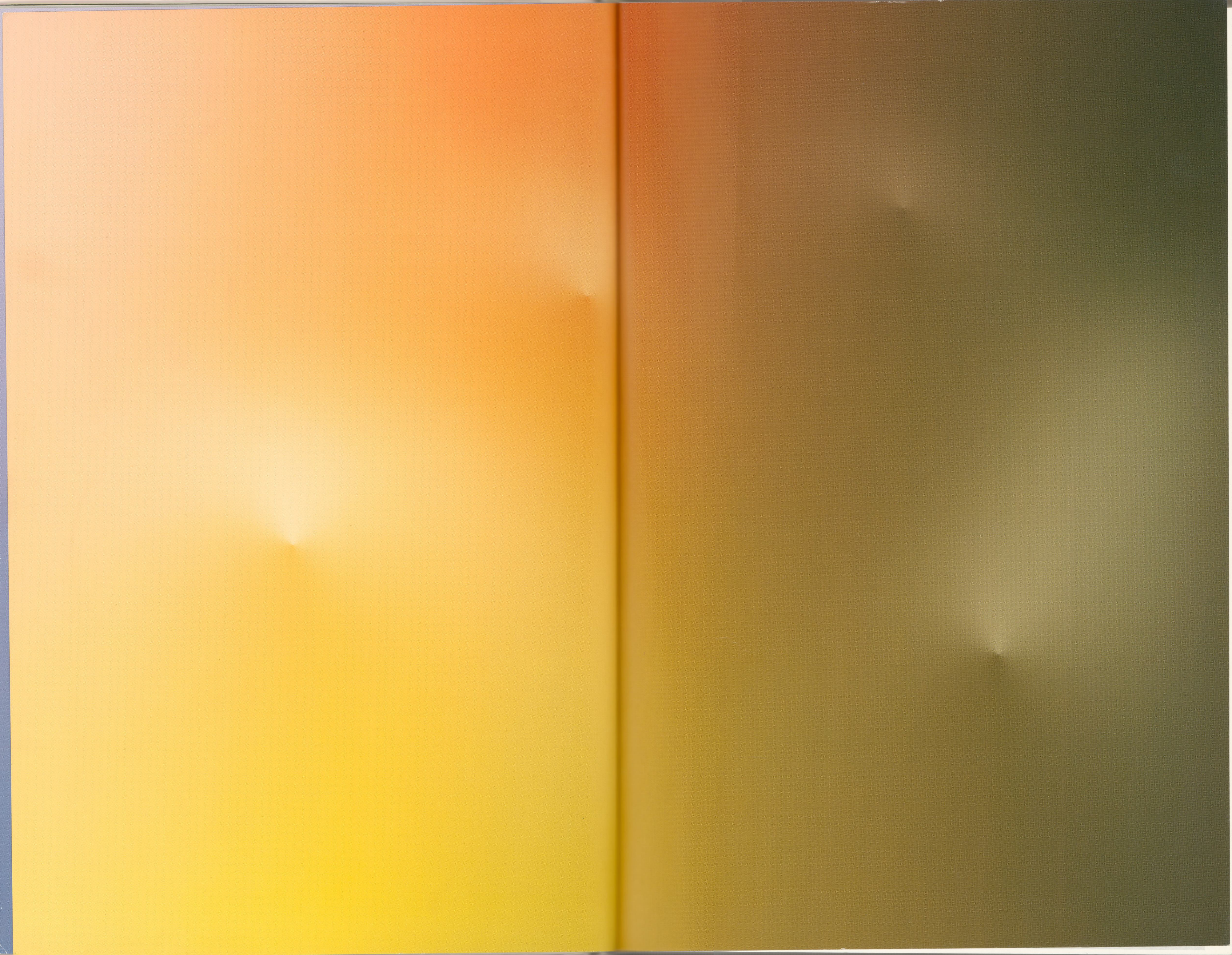
SUB_DIRECTORY>

3 RealityArchive.

N4

ExistingDocument. Global.

MODULE>
Colour.



Introduction.

TO A GREAT EXTENT NOISE IS A PURELY SUBJECTIVE PHENOMENON. IT MAY BE MOST USEFULLY DEFINED AS UNWANTED SOUND. NOISE ALSO HAS TWO KEY CHARACTERISTICS: A PHYSICAL COMPONENT THAT CAN BE MEASURED TO AMASS TECHNICAL DATA, AND A PSYCHOACOUSTICAL PROPERTY WHICH RELATES TO THE PSYCHOLOGICAL EFFECT OF NOISE ON HUMANS. UNLIKE THE FORMER, THESE PSYCHOLOGICAL INFLUENCES ARE OPEN TO SUBJECTIVE INTERPRETATION.

PROJECT SECTIONS:

0.1 STAGED EVENTS

0.2 TONAL ALLEGORY

0.3 CAUSE + EFFECT

0.4 INTERPRET

NOISE: ETYMOLOGICALLY THE WORD CAN BE TRACED BACK TO OLD FRENCH (NOYSE) AND TO 11TH CENTURY PROVENÇAL (NOYSA, NOSA, NAUSA), BUT ITS ORIGIN IS UNCERTAIN. IT HAS A VARIETY OF MEANINGS AND SHADINGS OF MEANING, THE MOST IMPORTANT OF WHICH ARE THE FOLLOWING:

UNWANTED SOUND: THE OXFORD ENGLISH DICTIONARY CONTAINS REFERENCES TO NOISE AS UNWANTED SOUND DATING BACK AS FAR AS 1225.

UNMUSICAL SOUND: THE 19TH CENTURY PHYSICIST HERMANN VON HELMHOLTZ EMPLOYED THE TERM 'NOISE' TO DESCRIBE SOUND COMPOSED OF NON-PERIODIC VIBRATIONS (E.G. THE RUSTLING OF LEAVES), BY COMPARISON WITH MUSICAL SOUNDS, WHICH CONSIST OF PERIODIC VIBRATIONS. NOISE IS STILL USED IN THIS SENSE IN EXPRESSIONS SUCH AS BROAD BAND NOISE, GAUSSIAN NOISE, NARROW BAND NOISE, RANDOM NOISE, RUSTLE NOISE OR WHITE NOISE.

ANY LOUD SOUND: IN GENERAL USAGE TODAY, NOISE OFTEN REFERS TO PARTICULARLY LOUD SOUNDS. IN THIS SENSE A NOISE ABATEMENT BYLAW PROHIBITS CERTAIN LOUD SOUNDS OR ESTABLISHES THEIR PERMISSIBLE LIMITS IN DECIBELS.

DISTURBANCE IN ANY COMMUNICATION SYSTEM: IN ELECTRONICS AND ENGINEERING, NOISE REFERS TO ANY DISTURBANCES WHICH DO NOT REPRESENT PART OF THE SIGNAL, SUCH AS STATIC ON A TELEPHONE OR 'SNOW' ON A TELEVISION SCREEN.

2% OF THE SOUND OF WHITE NOISE COMES FROM THE BEGINNING OF THE UNIVERSE

ALL SONIC PHENOMENA INVOLVE THE TRANSFER OF ENERGY AND INFORMATION VIA PROCESSES WHICH ARE REFERRED TO HERE, IN THE BROADEST SENSE, AS THE SOUND-MEDIUM INTERFACE. SPECIFICALLY, THE TERMS WHICH DESCRIBE THE PROCESS OF ENERGY AND INFORMATION TRANSFER, DETERMINE ITS CHARACTERISTICS, ESTABLISH ITS LIMITS AND RESULT IN ITS IMPLICATIONS. BELOW ARE FIVE MAJOR TYPES OF ENERGY AND INFORMATION TRANSFERS:

A: ACOUSTIC: THE PHYSICAL TRANSFER OF ENERGY FROM A VIBRATING OBJECT TO THE SURROUNDING MEDIUM **(CALLED 'ACOUSTIC RADIATION')** AND THE PHYSICAL TRANSFER OF ACOUSTIC ENERGY IN A MEDIUM **(CALLED 'SOUND PROPAGATION').**

B: ELECTROACOUSTIC: THE TRANSFER OF ENERGY FROM AN ACOUSTIC TO AN ELECTRICAL FORM, A PROCESS CALLED 'TRANSDUCTION' INCLUDING VARIOUS POSSIBLE INTERMEDIATE STAGES OF ELECTRICAL MANIPULATION, STORAGE AND RETRIEVAL, AS WELL AS THE RE-CONVERSION OF THE SIGNAL TO AN ACOUSTIC FORM.

C: ELECTROMAGNETIC: THE TRANSFER OF AUDIO SIGNALS FROM TRANSMITTER TO RECEIVER VIA AN ELECTROMAGNETIC WAVE, A PROCESS CALLED 'RADIO TRANSMISSION'.

D: PSYCHOACOUSTIC: THE PROCESSING OF INCOMING SOUND WAVES BY THE AUDITORY SYSTEM TO EXTRACT USABLE INFORMATION FOR THE BRAIN, THE PROCESS MOST COMMONLY CALLED 'HEARING'.

E: SOUNDSCAPE: THE PROCESSING OF INFORMATION FROM THE SONIC ENVIRONMENT TO EXTRACT USABLE INFORMATION FOR THE BRAIN WHICH CAN INFLUENCE HUMAN BEHAVIOUR, THE PROCESS MOST COMMONLY CALLED 'LISTENING'.

AMBIENCE OR AMBIANCE: THE BACKGROUND SOUND OF AN ENVIRONMENT IN RELATION TO WHICH ALL FOREGROUND SOUNDS ARE HEARD, SUCH AS THE 'SILENCE' OF AN EMPTY ROOM, CONVERSATION IN A RESTAURANT, OR THE STILLNESS OF A FOREST. AMBIENCE IS ACTUALLY COMPRISED OF MANY SMALL SOUNDS, NEAR AND FAR, WHICH GENERALLY ARE HEARD AS A COMPOSITE, NOT INDIVIDUALLY. ALSO CALLED AMBIENT NOISE.

BACKGROUND NOISE: IN THE ABSENCE OF A SIGNAL, THE NOISE WHICH COMPRISES ALL INTERFERENCE, INCLUDING HUM AND HISS, IN A SYSTEM WHICH STORES, REPRODUCES OR MEASURES SOUND. ITS LEVEL IS MEASURED BY THE SIGNAL-TO-NOISE RATIO. THE TERM IS ALSO USED COLLOQUIALLY TO DENOTE AMBIENCE.

ACOUSTIC HORIZON: THE FARTHEST DISTANCE IN EVERY DIRECTION FROM WHICH SOUNDS MAY BE HEARD. INCOMING SOUNDS FROM DISTANT SOURCES DEFINE THE OUTER LIMITS OVER WHICH ACOUSTIC COMMUNICATION MAY NORMALLY OCCUR, AND THUS HELP TO DEFINE THE PERCEIVED GEOGRAPHICAL RELATIONSHIPS BETWEEN COMMUNITIES.

SOUND SIGNALS FROM ONE COMMUNITY, FOR INSTANCE, MAY PENETRATE OTHERS. THE IMPORTANCE OF THEIR SIGNALLING FUNCTION USUALLY DIMINISHES, BUT THEY ALSO ACT AS A REMINDER OF THE VARIOUS WAYS IN WHICH THE SEPARATE COMMUNITIES ARE RELATED. IN SOME COMMUNITIES, A CHANGE IN THE PERCEIVED ACOUSTIC HORIZON, SUCH AS WHEN A CERTAIN BELL OR OTHER DISTANT SOUND IS PARTICULARLY NOTICEABLE, HAS A PREDICTABLE MEANING AS A WEATHER FORECAST.

SINCE THE DEFINITION OF AN ACOUSTIC HORIZON DEPENDS ON THE PERCEPTION OF QUIET SOUNDS, IT IS HIGHLY SUSCEPTIBLE TO CHANGE BY SOUND INTRUSIONS AND OTHER MASKING SOUNDS. THESE REDUCE THE DISTANCE OF WHAT CAN BE HEARD. A CHARACTERISTIC SHRINKAGE THAT RUNS PARALLEL TO THAT OF THE ACOUSTIC PROFILE OF SOUND SIGNALS WITH THE RISING AMBIENT NOISE OF COMMUNITIES. ACOUSTIC LINKS BETWEEN COMMUNITIES AND PARTS OF COMMUNITIES ARE NOW OFTEN REPLACED BY ELECTROACOUSTIC AND MEDIA LINKS.

SOUND EVENT: A SOUND OR SOUND SEQUENCE IN ITS SPATIAL AND TEMPORAL CONTEXT AS PART OF A SOUNDSCAPE. WHEREAS THE SOUND OBJECT IS ABSTRACTED FROM ITS ORIGINAL CONTEXT AND EXISTS ONLY AS AN ACOUSTICAL OBJECT FOR STUDY, THE SOUND EVENT ACQUIRES ITS MEANING THROUGH ITS SOCIAL AND ENVIRONMENTAL CONTEXT, AS WELL AS FROM ITS OWN ACOUSTIC CHARACTERISTICS.

SOUND INTRUSION: IN SOUNDSCAPE STUDIES, A SOUND PERCEIVED OR UNDERSTOOD AS NOT BELONGING OR INAPPROPRIATE TO A GIVEN SOUND ENVIRONMENT, AND THEREBY A CONTRIBUTOR TO SOUND POLLUTION.

SOUND NOSTALGIA: ANY PAST OR DISAPPEARING SOUND REMEMBERED NOSTALGICALLY, PARTICULARLY WHEN IDEALIZED OR OTHERWISE GIVEN SPECIAL IMPORTANCE. WHEREAS NEW SOUNDS ARE OFTEN EXPERIENCED AS SOUND PHOBIAS, OLD OR PAST SOUNDS ARE OFTEN ELEVATED TO THE CATEGORY OF SOUND ROMANCES IN MEMORY. MANY SUCH SOUNDS WERE OFTEN REGARDED AS UNIMPORTANT WHEN ACTUALLY CURRENT; YET LATER, HEARING THEM MAY TRIGGER STRONG MEMORIES.

SOUNDS EXPERIENCED DURING CHILDHOOD, FOR INSTANCE, OFTEN BECOME ROMANCES FOR THE ADULT. AFTER MOVING AWAY FROM A GIVEN AREA, PARTICULARLY ONE STRONGLY LINKED WITH SOUND, SUCH AS A COMMUNITY BY THE OCEAN, TO A PLACE LACKING THOSE FAMILIAR SOUNDS. THESE MAY ALSO ACQUIRE A ROMANTIC OR NOSTALGIC QUALITY. OTHER SOUNDS GO BEYOND HAVING ONLY PERSONAL ROMANCE QUALITIES AND ARE VALUED AND PRESERVED BY A SOCIETY AS SOUNDMARKS.

SOUND PHOBIA: A SOUND THAT AROUSES FEAR OR DISLIKE IN A PERSON FOR ANY REASON. THE NOVELTY OF A NEW SOUND, PARTICULARLY ONE THAT REPLACES AN OLD, FAMILIAR SOUND, OR SOUND SIGNAL, OFTEN CAUSES SUCH REACTIONS. FOR INSTANCE, ON BOTH THE EAST AND WEST COASTS OF CANADA, THE TRADITIONAL FOGHORNS AND DIAPHONES ARE BEING REPLACED BY NEW, ELECTRONICALLY DRIVEN MODELS. FISHERMEN AND NEARBY RESIDENTS CLAIM THAT THE NEW SOUNDS ARE NOT AS EFFECTIVE, AND GENERALLY SHOW A DISLIKE FOR THE REPLACEMENT OF THE OLD, FAMILIAR SIGNAL. HOWEVER, OVER TIME, MANY SUCH NEW SOUNDS BECOME ACCEPTED BY THE COMMUNITY, AND EVENTUALLY IF THEY DISAPPEAR, MAY EVEN BE TREATED BY LATER GENERATIONS AS A SOUND ROMANCE.

OTHER SOUNDS AROUSE A NEGATIVE RESPONSE BECAUSE OF UNPLEASANT ASSOCIATIONS SURROUNDING THEM AND WHAT THEY REPRESENT. THE SOUNDS OF THE SCHOOLBELL OR SCOLDING PARENTS ARE OFTEN DISLIKED BY SCHOOLCHILDREN. IN TROPICAL COUNTRIES, THE SOUNDS OF WIND, STORMY WAVES OR WILD ANIMALS ARE OFTEN DISLIKED BECAUSE OF THE DANGER THEY REPRESENT.
IN INDUSTRIALIZED COUNTRIES, ACTUALLY STARTLING AND UNPLEASANT SOUNDS, SUCH AS THE SONIC BOOM, MAY BE TOLERATED BY PEOPLE BECAUSE OF A BELIEF IN THE SOUND REPRESENTING PROGRESS AND BEING NECESSARY TO THE ECONOMY.

STILL OTHER SOUNDS, INCLUDING WORDS AND CERTAIN BODY SOUNDS, MAY CAUSE GENERAL DISAPPROVAL ON MORAL, RELIGIOUS, AESTHETIC OR SOCIAL GROUNDS, AND THUS MAY BECOME A SOUND TABOO, OR ELSE FALL UNDER NOISE ABATEMENT LEGISLATION. IN SOME SOCIETIES, SPEAKING CERTAIN SACRED NAMES FOR THE DEITY, OR EVEN UTTERING THE NAME OF ANOTHER PERSON IN A CERTAIN WAY, IS CONSIDERED AS BREAKING A SOUND TABOO.

TO PROHIBIT OR STRONGLY DISAPPROVE OF A SOUND IS TO GIVE IT A CERTAIN POWER. IN SOME CASES IT IS SIMPLY A MATTER OF RESERVING THE SOUND FOR A SPECIAL OCCASION, SUCH AS A PARTICULAR BELL RUNG ONLY AT A GIVEN FESTIVAL, OR THE EMERGENCY WARNING SIREN RESERVED AS A SIGNAL OF EXTREME DANGER. MORE COMMON SOUNDS, SUCH AS THE SCREECHING OF TYRES, VARIOUS BODY SOUNDS, OBSCENE WORDS AND SO ON, ACQUIRE THEIR OWN KIND OF POWER THROUGH SOCIAL PROSCRIPTION, AND THEREFORE ARE USED BY THOSE REBELLING AGAINST SOCIAL NORMS.

IN SOME CASES, SOUND PHOBIAS AND TABOOS MAY BE TRACED TO ACTUAL PHYSICAL CHARACTERISTICS OF THE SOUND, NAMELY LOUDNESS, NOISINESS, OR HIGH PITCH AS IN THE SQUEAK OF CHALK ON A BLACKBOARD. MORE COMMONLY, HOWEVER, SOUND PHOBIAS AND TABOOS REFLECT SOCIAL VALUES AND PERSONAL ATTITUDES TOWARDS THE SOUND MAKER.

STAGED EVENTS

SECTION 01_ANALYSIS		
MAKE	CLIFFORD	
MODEL	AVANTGUARD 4	
DATE	01.02.01	
TIME	13:24	
LOCATION	HEADINGLEY, LEEDS	
SECTION 02_INTERPRETATION	**MAN MADE ENVIRONMENT**	**NATURAL ENVIRONMENT**
DATE	25.02.01	04.03.01
TIME	06:41 TO 19:57	07:37 TO 15:41
LOCATION	HUDDERSFIELD, (VARIOUS)	MALLAM, (YORKSHIRE DALES)
SECTION 03_URBAN EXPERIMENT		
DATE	22.02.01	
TIME	10:34 TO 11:16	
LOCATION	HEADINGLEY, LEEDS	

INTRO:

STAGED EVENTS

STAGED EVENTS

STAGED EVENTS:

INTRO

STAGED EVENTS_INTRO.MODERN LIVING IS COCOONED FROM DANGER. OUR EVERY STEP, EVERY DECISION IS ANTICIPATED BY AN UNSEEN HAND. WHERE THERE IS RISK, THERE IS WARNING. THE SIGN READS: DO NOT ENTER, THE SIREN SCREAMS GET OUT OF THE WAY. WE'RE JUST A LABEL AWAY FROM DISASTER OR A BLEEP AWAY FROM DOOM, AS THE OVEN'S BUZZ PREVENTS AN INFERNO AND THE ALARM CLOCK DARES US TO BE LATE.WALK, DON'T WALK, STOP OR I'LL SHOOT. A REVERSING TRUCK SPEAKS ITS INTENTIONS, AND YOU'LL BE SKULL AND CROSSBONES FOR SIPPING THAT BLEACH. LEGAL REQUIREMENT STRENGTHENS THE SAFETY-NET: SMOKING SURE KILLS, AND DON'T TAKE CHOLESTEROL TO HEART EITHER. OTHER FORCES PERSUADE US TO PROTECT OUR POSSESSIONS, AS MONEY COMES INTO PLAY. CHEAPER INSURANCE – PROTECT YOUR HOUSE, YOUR CAR, YOUR KIDS. ALARMED? YOU'D BETTER BE.BUT HAS OUR EXPOSURE TO ALERTS, WARNINGS AND CAUTIONS BRED INDIFFERENCE AND ANNOYANCE? SMOKE DETECTOR OR MOBILE PHONE, WHO CARES? NEXT DOOR'S CAR AT 3AM – BANG ON THE WALL OR CALL THE COPS? LIKE THE TICKING CLOCK WE BARELY NOTICE, THE ALARM RECEDES INTO A BACKGROUND OF APATHY. YOU'VE BEEN WARNED.

SECTION 01_ANALYSIS.CONCERNS THE RECORDING AND ANALYSIS OF A SOUNDING CAR ALARM. A CAR WAS AGITATED UNTIL ITS ALARM RANG, AND THIS AUDIO RECORDED. USING SOUND EDITING SOFTWARE THE DATA WAS STUDIED FOR THE RELATIONSHIP BETWEEN INTENSITY AND TIME. THE AIM WAS TO GARNER ENOUGH INFORMATION TO BUILD A GRAPHICAL RATHER THAN MATHEMATICAL MODEL OF THE SOUND OVER A GIVEN TIMEFRAME. TO PERCEIVE ITS ESSENCE, ITS SHAPE.

SECTION 02_INTERPRETATION.THIS PROCESS PERMITS THE ALARM TO CHALLENGE OUR SIGHT AS WELL AS OUR HEARING. ITS POTENCY IS DOUBLED AS IT LAUNCHES A TWO-PRONGED ASSAULT ON THE SENSES. WE'VE BEEN BOTH STARTLED BY AND DISMISSIVE OF ITS AUDIO – LET'S SEE WHAT ELSE IT CAN DO. THE MODEL IS THEN INTRODUCED INTO IMAGERY OF THE ALARM'S ORIGINAL SETTING AS WELL AS ENVIRONS WELL BEYOND THAT CONTEXT. WHAT ARE THE VISUAL REPERCUSSIONS – VIVID AND SURPRISING, OR MUTED AND SUBTLE? DOES THE CONTEXT ALTER OUR PERCEPTIONS, HEIGHTEN OUR AWARENESS?

SECTION 03_URBAN EXPERIMENT.BUT HOW DO PEOPLE ACTUALLY REACT TO A RINGING CAR ALARM? BY COVERTLY FILMING SUCH AN EPISODE CAN WE CONFIRM OR DENY OUR EARLIER CONTENTION THAT FAMILIARITY YIELDS DISINTEREST. THE VISUAL NOW SWITCHES FROM A REPRESENTATION OF THE SOUND TO FOOTAGE OF ITS EFFECT ON PASSERS BY. DO THEY NOTICE? ARE THEY BOTHERED? AND AS TIME PASSES DOES THEIR RESPONSE CHANGE? DOES SURPRISE BECOME IRRITATION, DOES WORRY GIVE WAY TO ANGER? WE'VE CAUGHT A GLIMPSE OF THE SOUND ITSELF, NOW LET'S SEE HOW MUCH OF A SPLASH IT MAKES.

72DB 4000Hz

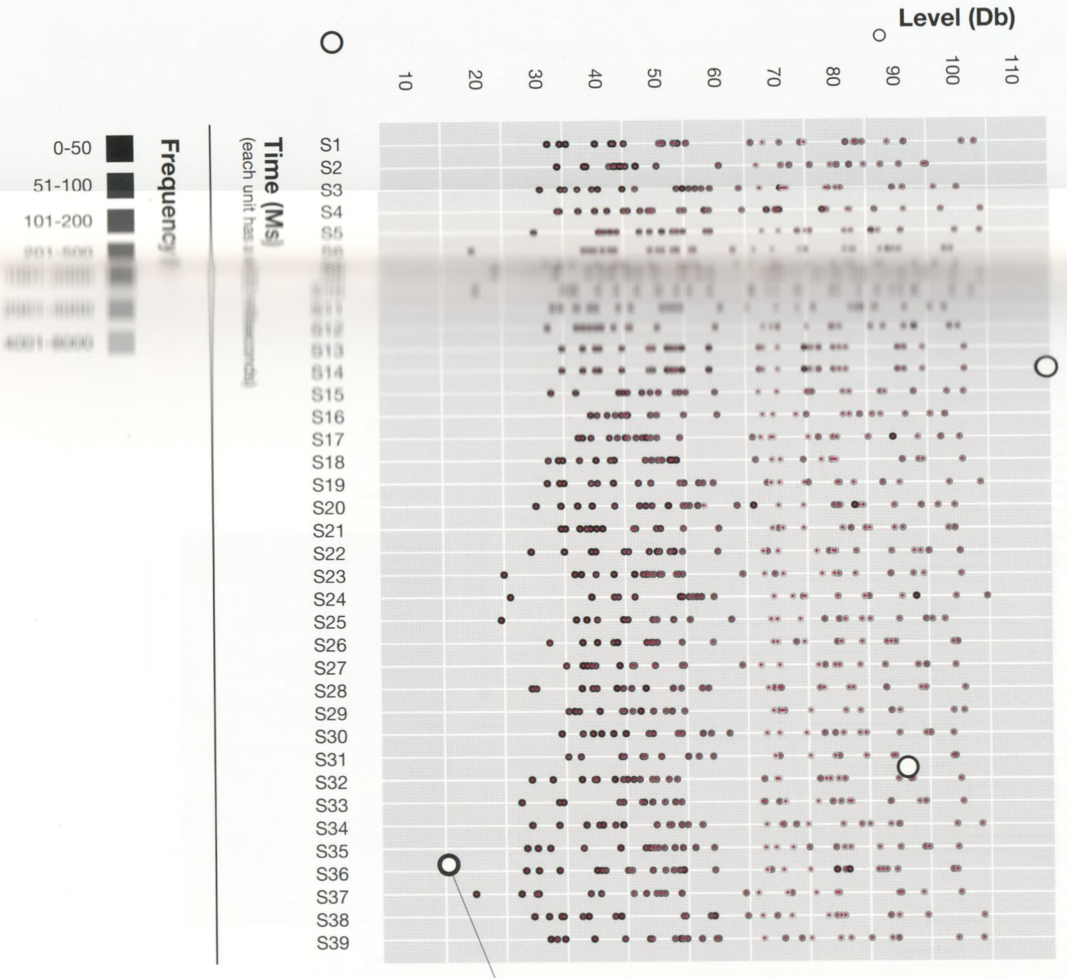
75DB 2000Hz

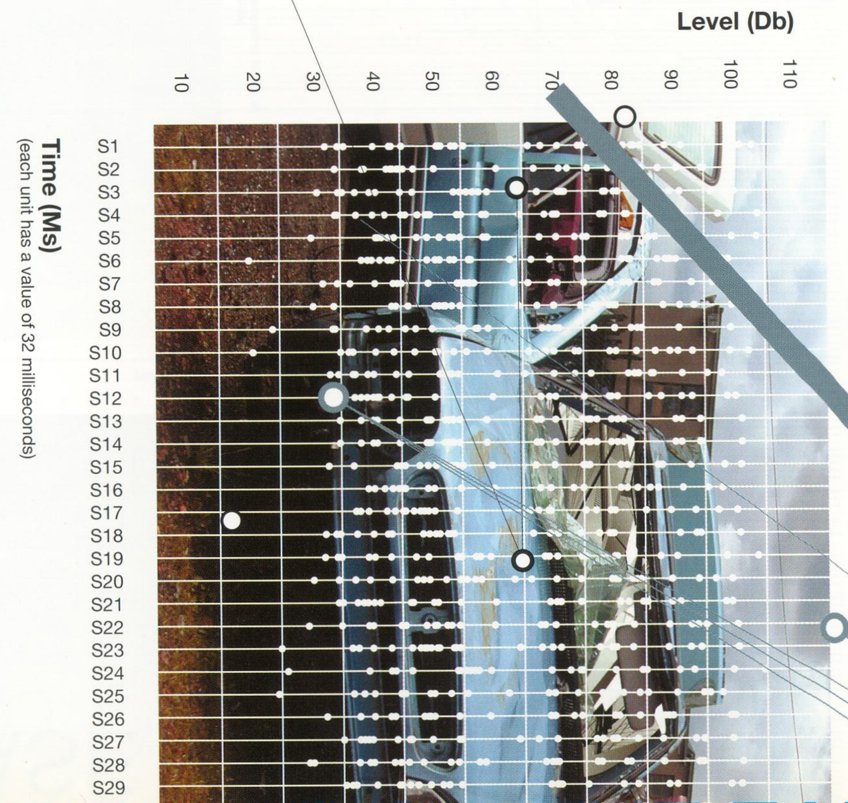
01:
SECTION ONE

01:
ANALYSIS

SECTION 01_ANALYSIS

MAKE	CLIFFORD
MODEL	AVANTGUARD 4
DATE	01.02.01
TIME	13:24
LOCATION	HEADINGLEY, LEEDS



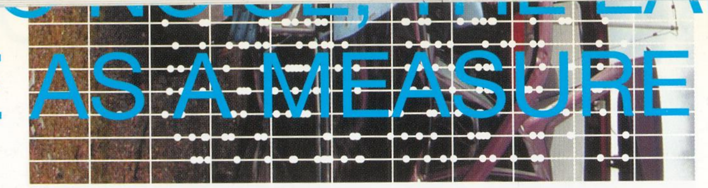


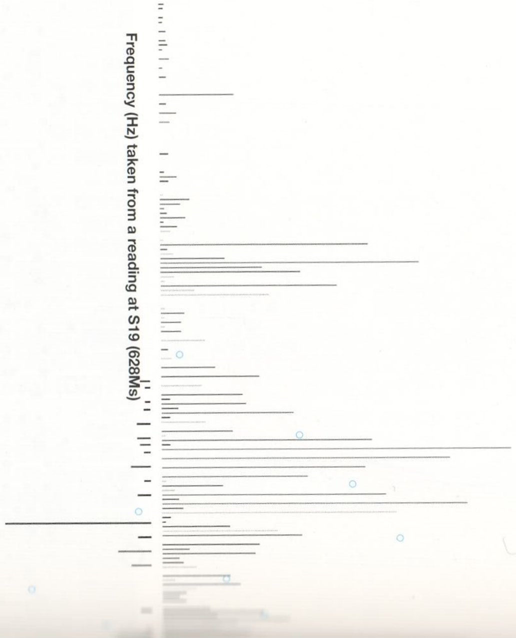
SECTION 01_ANALYSIS.CONCERNS THE RECORDING AND ANALYSIS OF A SOUNDING CAR ALARM. A CAR WAS AGITATED UNTIL ITS ALARM RANG, AND THIS AUDIO RECORDED. USING SOUND EDITING SOFTWARE THE DATA WAS STUDIED FOR THE RELATIONSHIP BETWEEN INTENSITY AND TIME. THE AIM WAS TO GARNER ENOUGH INFORMATION TO BUILD A GRAPHICAL RATHER THAN MATHEMATICAL MODEL OF THE SOUND OVER A GIVEN TIMEFRAME. TO PERCEIVE ITS ESSENCE, ITS SHAPE.

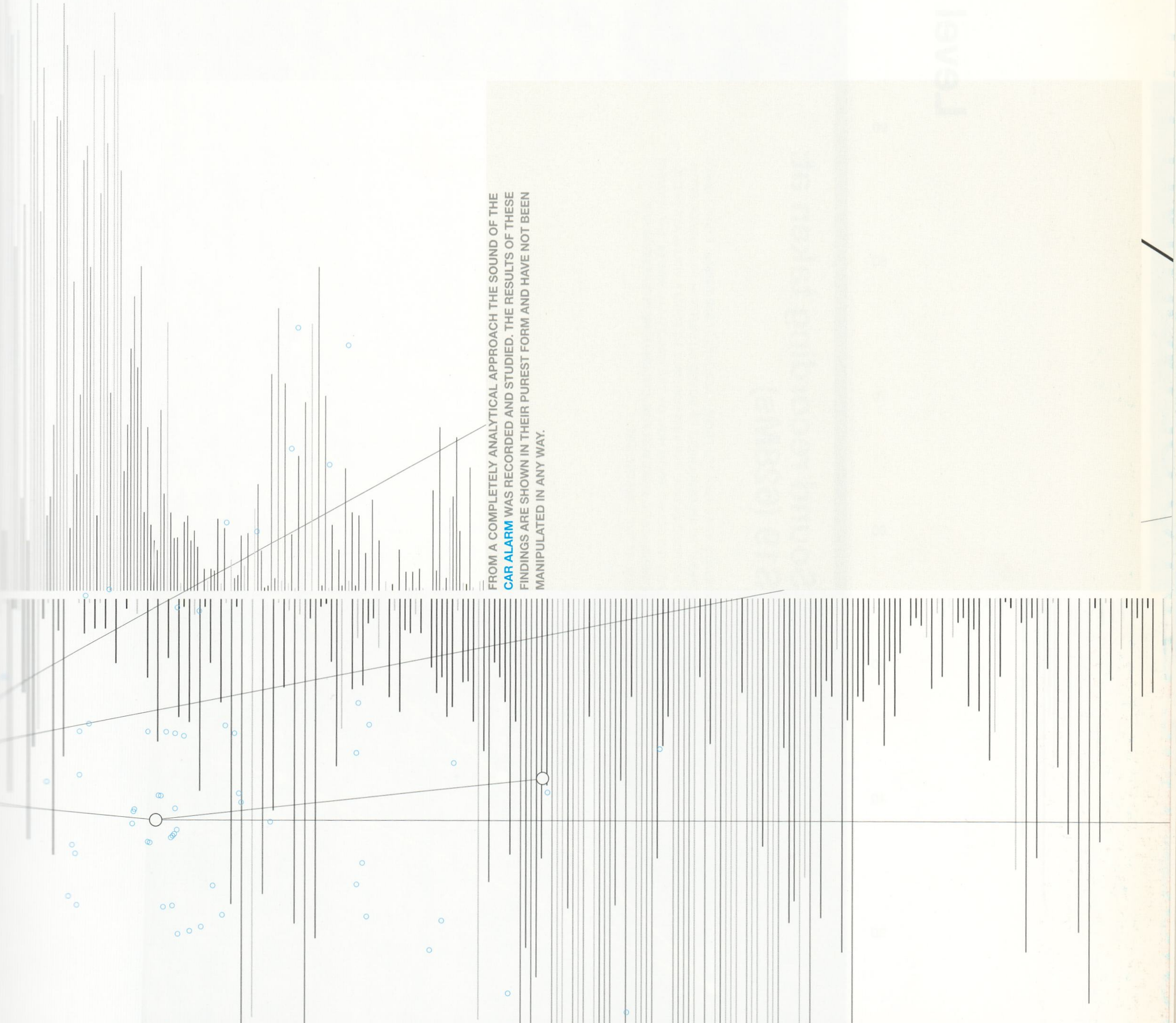
ON EXPOSURE TO NOISE, THE EAR'S SENSITIVITY LEVEL

WILL DECREASE AS A MEASURE OF PROTECTION.

S33
S34
S35
S36
S37
S38
S39

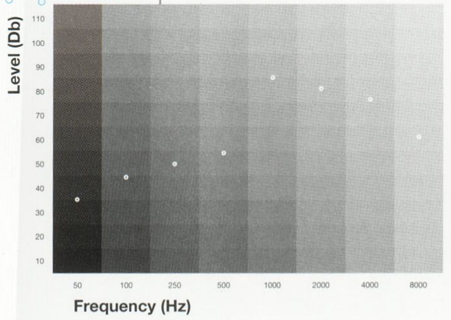




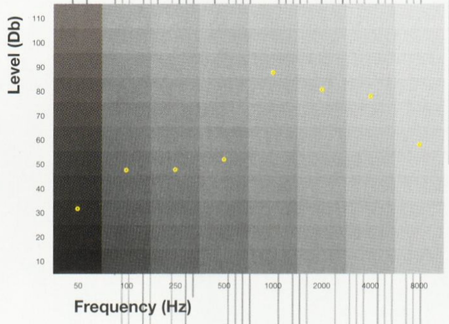


FROM A COMPLETELY ANALYTICAL APPROACH THE SOUND OF THE **CAR ALARM** WAS RECORDED AND STUDIED. THE RESULTS OF THESE FINDINGS ARE SHOWN IN THEIR PUREST FORM AND HAVE NOT BEEN MANIPULATED IN ANY WAY.

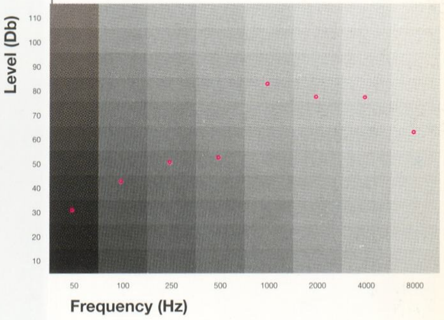
Sound recording taken at:
S1 (0.01Ms)

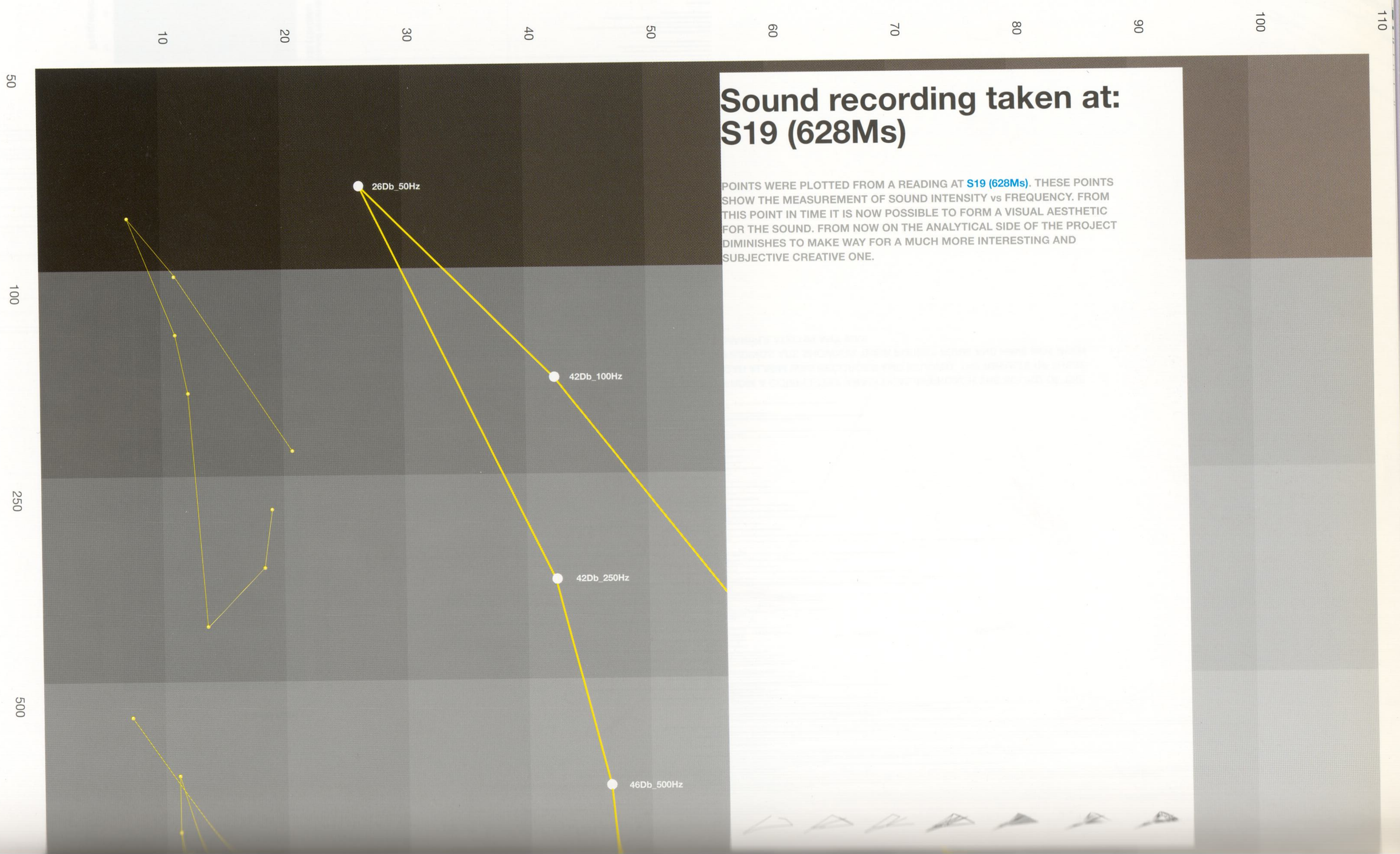


Sound recording taken at:
S19 (628Ms)



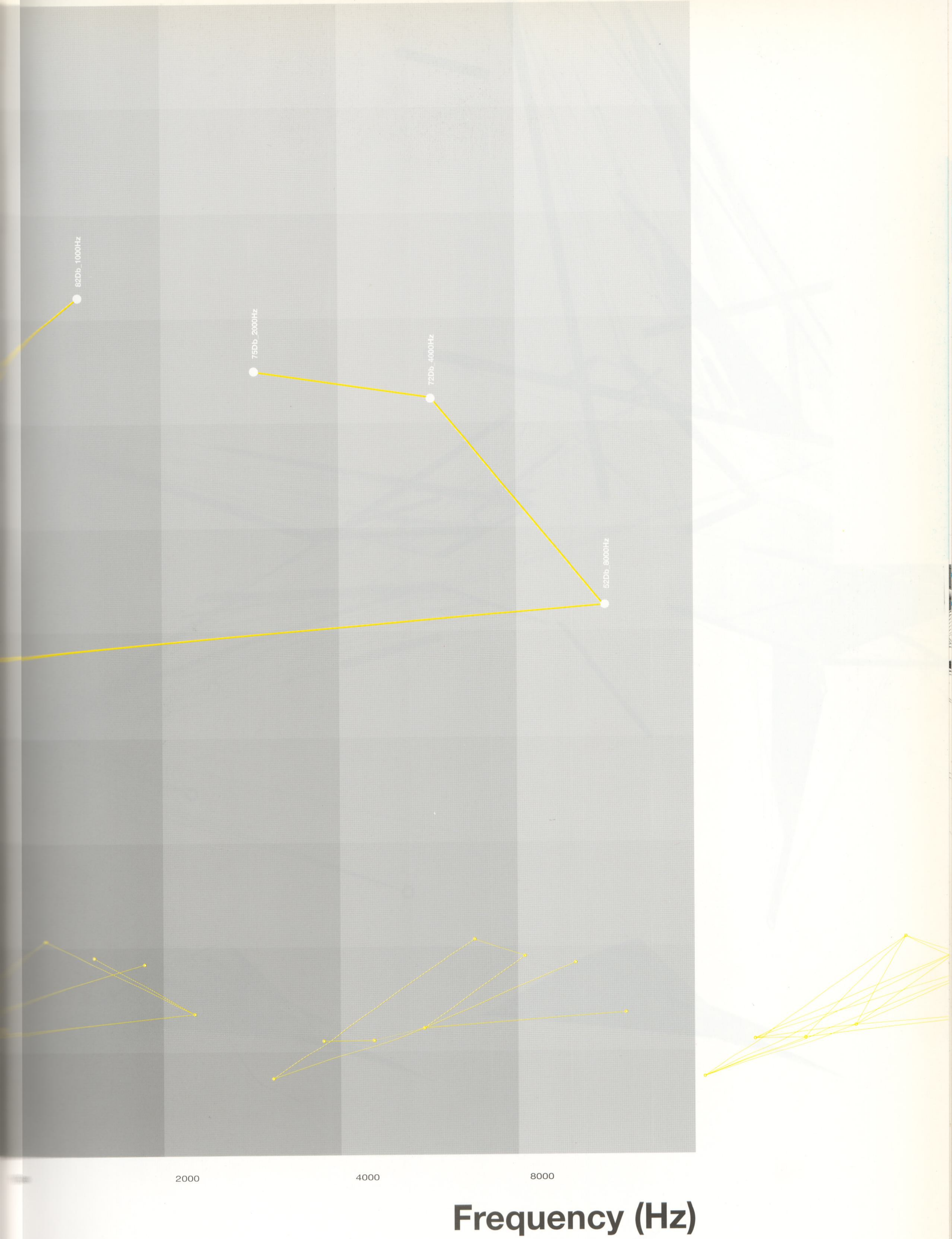
Sound recording taken at:
S39 (1248Ms)

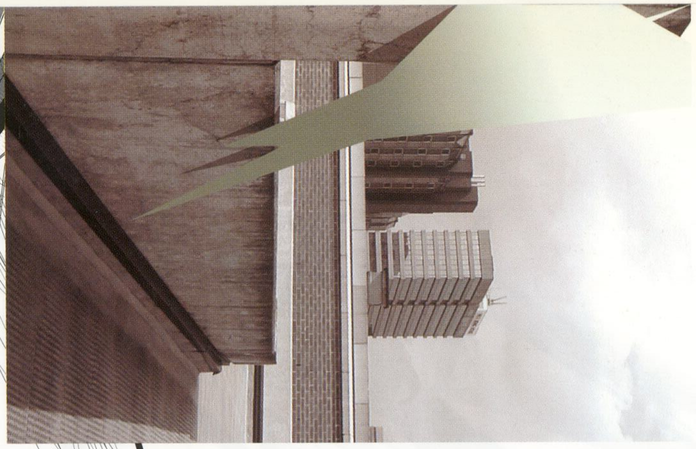




Sound recording taken at: S19 (628Ms)

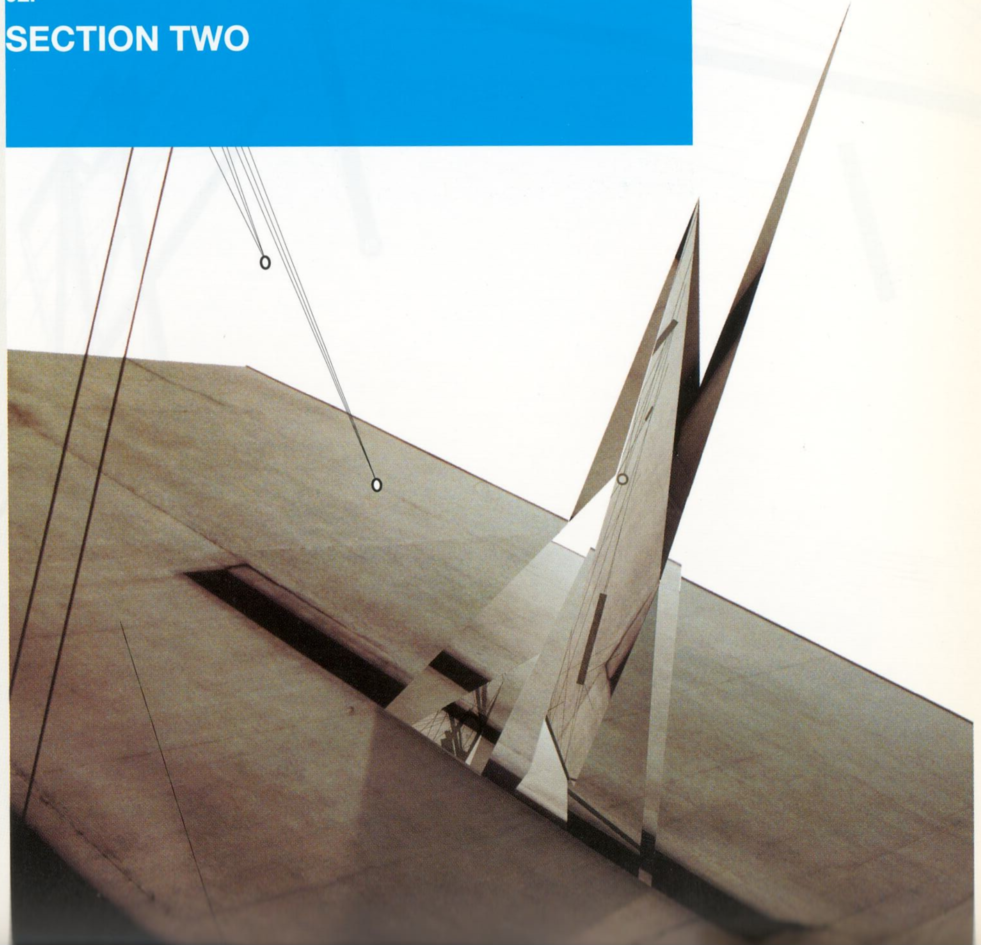
POINTS WERE PLOTTED FROM A READING AT S19 (628Ms). THESE POINTS SHOW THE MEASUREMENT OF SOUND INTENSITY vs FREQUENCY. FROM THIS POINT IN TIME IT IS NOW POSSIBLE TO FORM A VISUAL AESTHETIC FOR THE SOUND. FROM NOW ON THE ANALYTICAL SIDE OF THE PROJECT DIMINISHES TO MAKE WAY FOR A MUCH MORE INTERESTING AND SUBJECTIVE CREATIVE ONE.

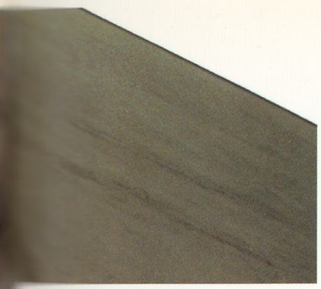

82Db_1000Hz
75Db_2000Hz
72Db_4000Hz
52Db_8000Hz
2000
4000
8000
Frequency (Hz)



SECTION 02 INTERPRETATION	MAN MADE ENVIRONMENT	NATURAL ENVIRONMENT
DATE	25.02.01	04.03.01
TIME	06:41 TO 19:57	07:37 TO 15:41
LOCATION	HUDDERSFIELD, (VARIOUS)	MALLAM, (YORKSHIRE DALES)

02:
SECTION TWO





IS HEARD AS IT LAUNCHES A TWO-PRONGED ASSAULT ON THE SENSES. WE'VE BEEN BOTH STARTLED BY AND DISMISSIVE OF ITS AUDIO – LET'S SEE WHAT ELSE IT CAN DO. THE MODEL IS THEN INTRODUCED INTO IMAGERY OF THE ALARM'S ORIGINAL SETTING AS WELL AS ENVIRONS WELL BEYOND THAT CONTEXT. WHAT ARE THE VISUAL REPERCUSSIONS – VIVID AND SURPRISING, OR MUTED AND SUBTLE? DOES THE CONTEXT ALTER OUR PERCEPTIONS, HEIGHTEN OUR AWARENESS?

42Db. 100Hz

46Db. 500Hz

02: INTERPRETATION

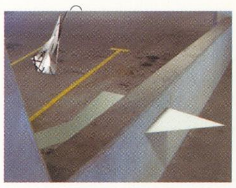
MAN MADE ENVIRONMENT

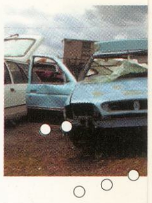
42Db. 250Hz

72Db. 2000Hz

75Db. 2000Hz

82Db. 1000Hz





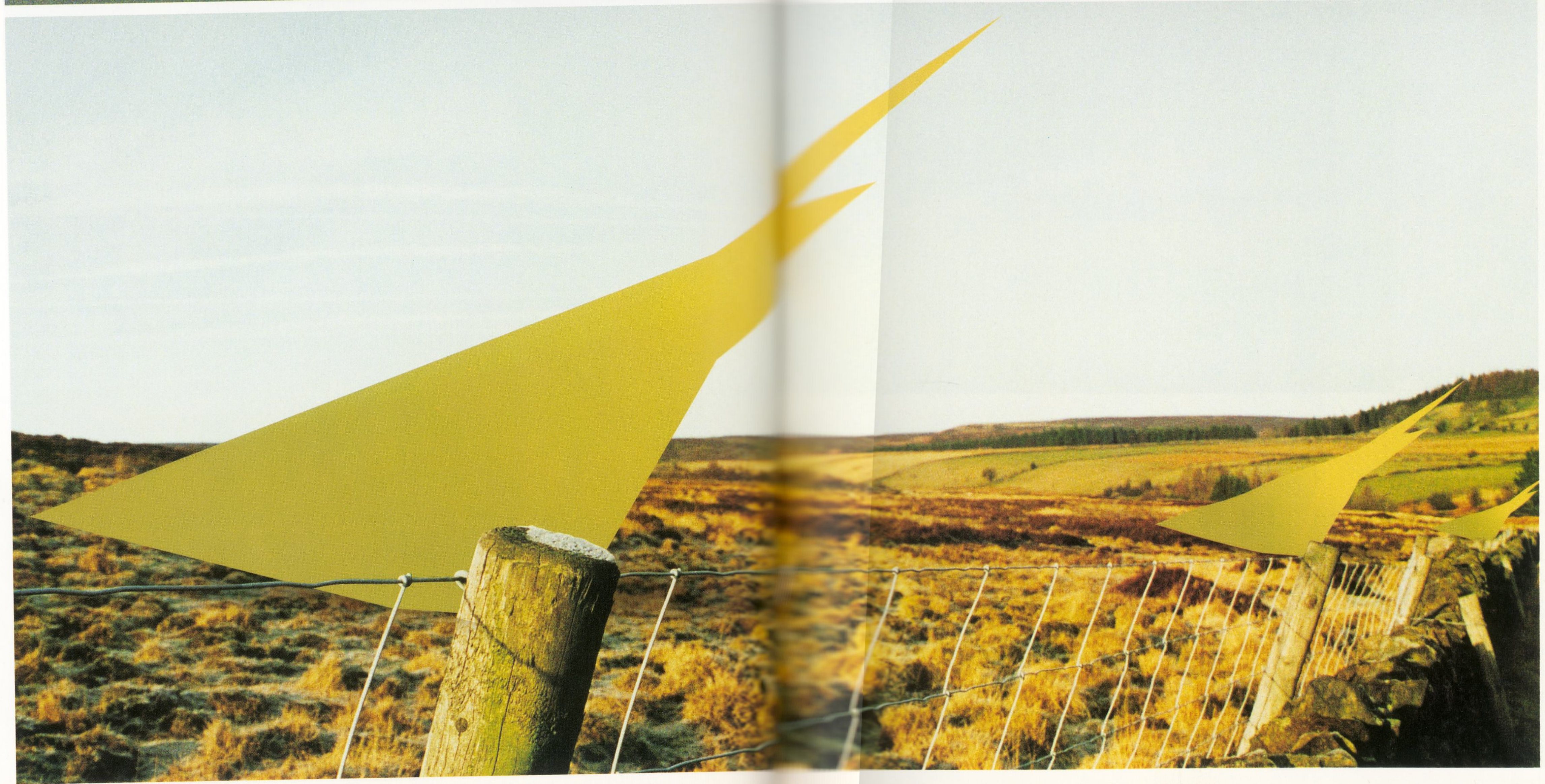
ONE PERSON'S MUSIC IS ANOTHER PERSO

75Db_20000Hz

72Db_40000Hz

ON'S NOISE

NATURAL ENVIRONMENT



26Db_50Hz
42Db_100Hz

03:

SECTION THREE

SECTION 03_URBAN EXPERIMENT

DATE	22.02.01
TIME	10:34 TO 11:16
LOCATION	HEADINGLEY, LEEDS

SECTION 03_URBAN EXPERIMENT. BUT HOW DO PEOPLE ACTUALLY REACT TO A RINGING CAR ALARM? BY COVERTLY FILMING SUCH AN EPISODE CAN WE CONFIRM OR DENY OUR EARLIER CONTENTION THAT FAMILIARITY YIELDS DISINTEREST. THE VISUAL NOW SWITCHES FROM A REPRESENTATION OF THE SOUND TO FOOTAGE OF ITS EFFECT ON PASSERS BY. DO THEY NOTICE? ARE THEY BOTHERED? AND AS TIME PASSES DOES THEIR RESPONSE CHANGE? DOES SURPRISE BECOME IRRITATION, DOES WORRY GIVE WAY TO ANGER? WE'VE CAUGHT A GLIMPSE OF THE SOUND ITSELF, NOW LET'S SEE HOW MUCH OF A SPLASH IT MAKES.

03:

SECTION THREE

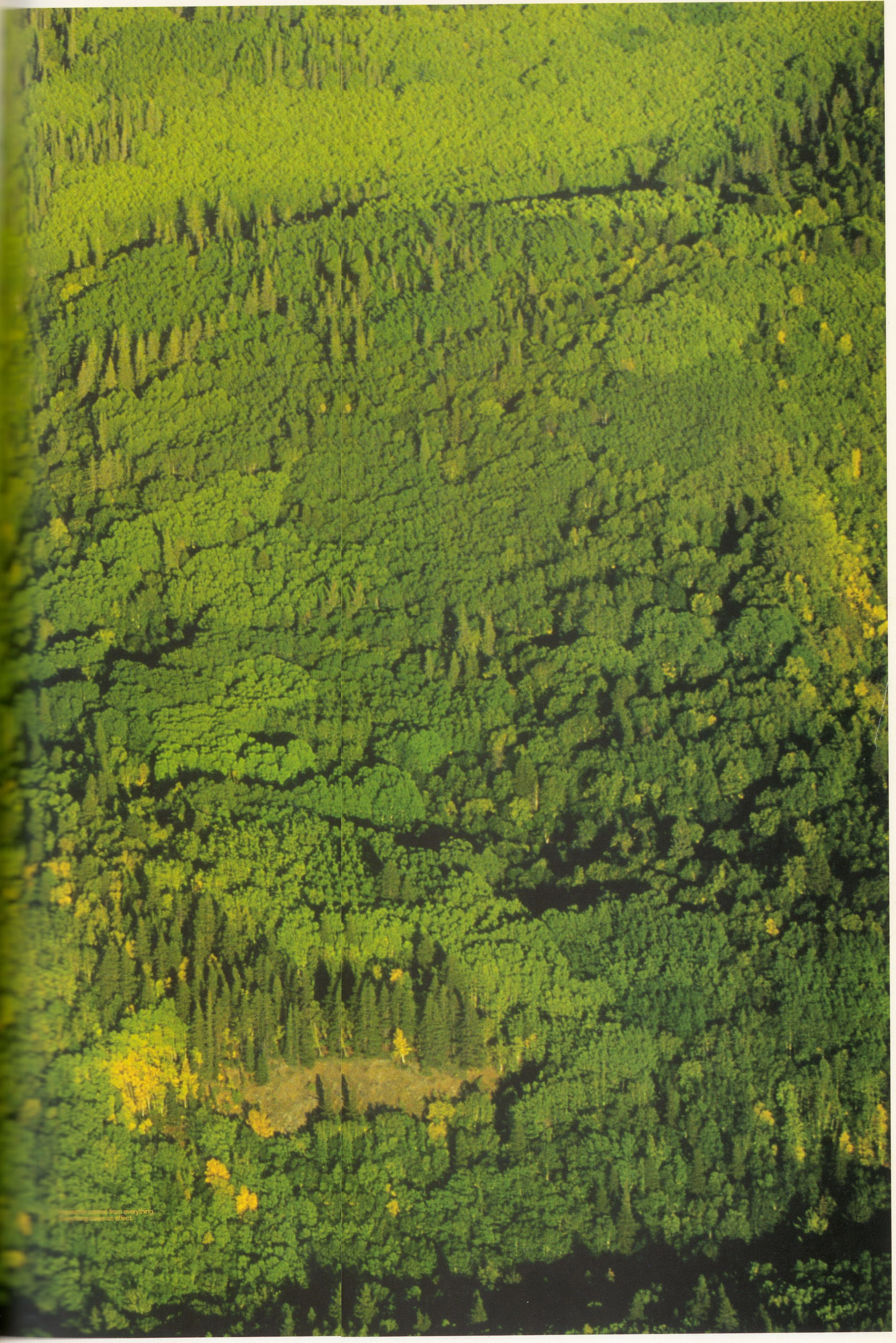
URBAN EXPERIMENT

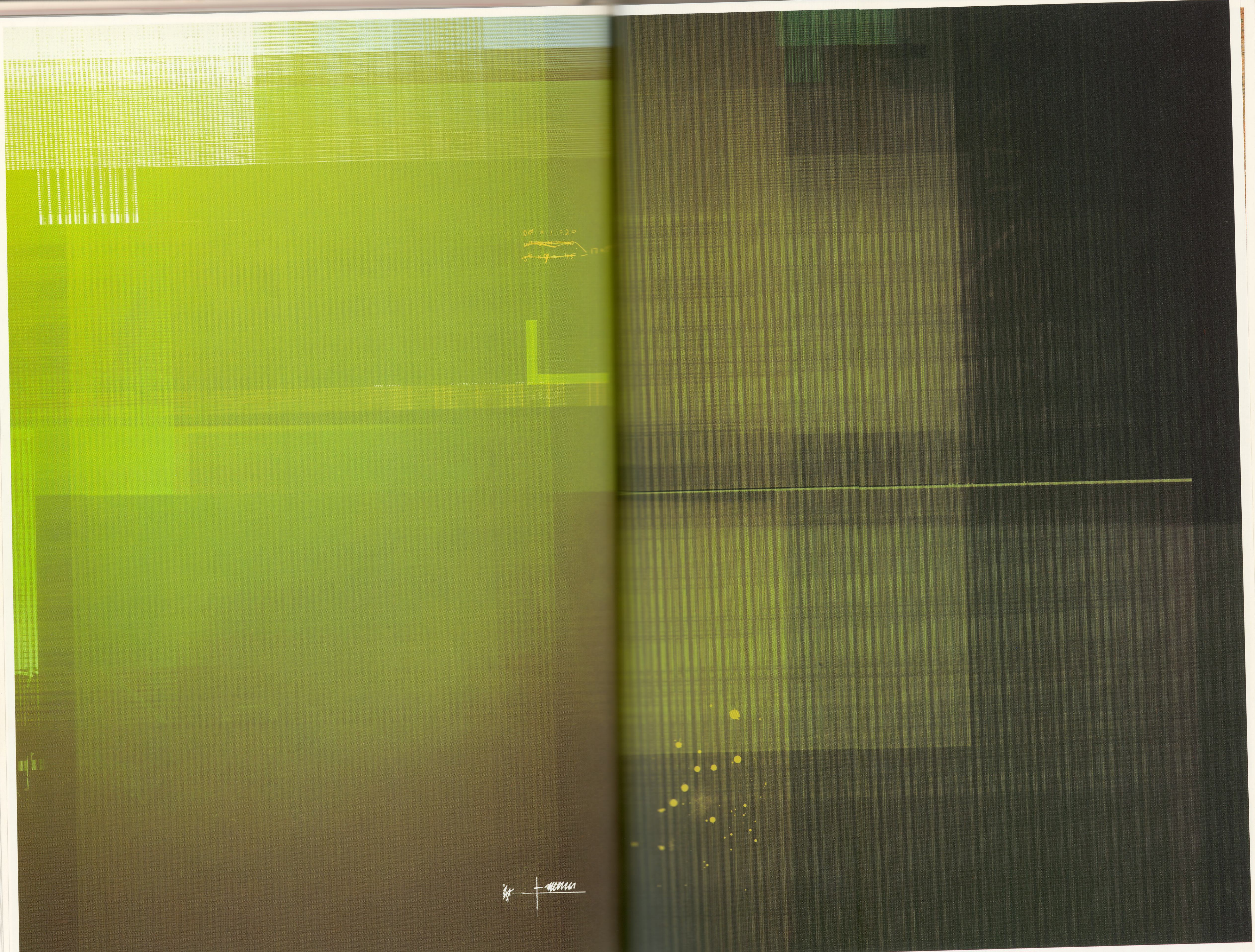
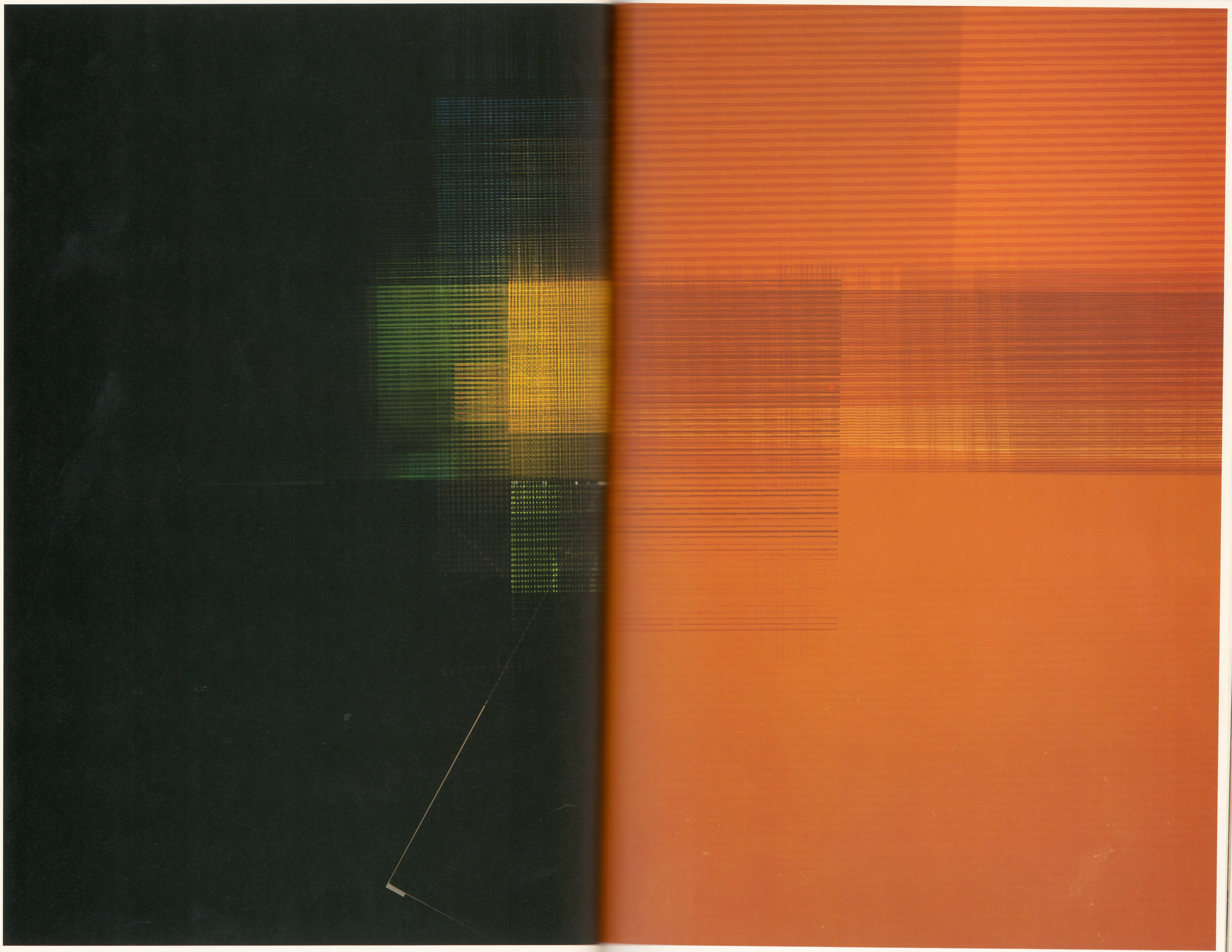
42Db_250Hz

42Db_100Hz

MODULE>

Landscapes.





My mind imitates what my eyes have witnessed.